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THE City Architect of Boston presents his last annual report, the office having been abolished at the end of the last month. It is hardly necessary to say that the Report casts great credit on the administration of Mr. Wheelwright, a credit which may be more freely given to him, as his work in connection with the office has terminated. Instead of costing much more than the same services would have cost if rendered by private architects, Mr. Wheelwright shows, with pardonable satisfaction, that the architectural work on the city's buildings has been done, during his administration, for less than half the usual architect's percentage on the cost of the constructions; and the cost of the buildings themselves, which, in the earlier days of the office, used to be nearly twice as great as the cost of similar buildings in other cities, has been, as Mr. Wheelwright shows, reduced about to the normal standard. Meanwhile, the structures designed by Mr. Wheelwright for the city have continued the tradition of simplicity and refinement which have distinguished his administration of the office. He says in his report that "the purely utilitarian buildings are shown to be no cheaper than those with some pretence to architectural treatment"; and, again, "The larger the building, the greater the importance of some expenditure for beauty's sake, as compensation for the occupation of light and air by the buildings; and I have felt fully justified in the expenditures which I have made for artistic reasons"; but he does not mention, what we can say in his praise, that expenditure alone does not secure beauty, and that it is due to Mr. Wheelwright's own skill, more than anything else, that the City of Boston has been, during his term of office, supplied with a remarkably attractive collection of public buildings, which have needed very little besides brick and mortar used with the taste and discretion that only an accomplished architect could apply to them, to become, however modest their purpose, permanent adornments of the city. While, taking our views on the subject from the past history of the office, rather than from such an exceptional administration as that of Mr. Wheelwright, we believe that official municipal architecture is a mistake, and that the city, on the whole, will be better served by several of its architects than by one. We shall still regret the termination of the series of Annual Reports which have been made so interesting by Mr. Wheelwright's clear and business-like statements, and by the illustrations with which they have been ornamented, counting particularly, among the latter, the charming sketches by Mr. Maginnis, which have for years been noted in the profession.

IN Massachusetts, a good deal has already been done to carry out the suggestion made two or three years ago, by the Public School Art League, that it would be well to have the rooms of public school-houses adorned with works of art. The propriety of having the rooms in which children spend their days, in the most impressible part of their life, furnished with the works to which all civilized people attribute elevating and refining influence, is so obvious that the idea which, we believe, was originally proposed by Mr. Ruskin, has become popular, and it has become fashionable for the graduating classes of the higher schools to subscribe to leave behind them some memorial of themselves in the shape of a cast or picture. Among the Boston schools, the Girls' High School has received in this way a reduced copy of the Victory of Samothrace; the Girls' Latin School has been presented with copies of some of Luca della Robbia's reliefs; the Boys' Latin School has a cast of the Venus of Milo; the English High School has one of the Discobolus; and many similar works have been placed in other schools in the State. The Victory of Samothrace appears to be the most popular original, three or four casts of it having been given to various schools; and the Della Robbia reliefs, which have been very well reproduced in Massachusetts, are also sought after. In other places, also, the fashion has been taken up, and the public schools of Chicago have been furnished with a large number of casts, including copies of the Parthenon frieze. Some of the schools have been so unfortunate as to suffer from a perverted form of the new mode, which consists in adorning them with portrait busts or pictures, in place of real works of art. Thus a school at Roxbury has been presented with a bust of Lincoln, and another with the same, with the addition of a bust of Washington; while a school in Wakefield boasts a portrait of Franklin, and two in Waltham have been furnished with busts of Dr. Holmes. While portraits of this kind are interesting, they can hardly be called beautiful, or refining in their influence, and it is to be hoped that the generosity of the donors of such objects will not be led away from its original purpose.

THE great advantages that attend the installation of almost any "modern convenience" in any kind of a building nowadays are offset by disadvantages of various kinds and degrees, but there is none that is attended by a greater variety of dangerous possibilities than is the elevator. To get stuck in the shaft between floors, which is the most trivial of the evils the elevator may cause, may at any time involve the loss of another's life or for the unfortunate prisoners their own fortunes. The open shaft, the unprotected hatch, the weak cable, the faulty casting, the safety-catch that didn't work and the door-latch that didn't clutch, all have caused loss of life where the passenger did not contribute to his own hurt, while the maimings, crushings and deaths due to contributory negligence on the part of the passenger are innumerable. But perhaps no elevators cause more disasters than those established in small apartment-houses and other buildings where the tenants are allowed to operate the car according to their own uninstructed knowledge and ideas of safety. To such an elevator, run under such conditions, we owe the death of I. Henry Paige, who for thirteen years or more was connected with the advertising business of this journal and during that long service succeeded in making in all parts of the country firm and lasting friendships with many dealers in building materials with whom he was brought in contact. Like most men of his age, he had before entering on the calling for which he was so admirably adapted followed other occupations and was only deterred from taking an active part in the Civil War through imperfection of eyesight — an imperfection that may indirectly have caused the accident — but in spite of this, he busied himself "at the front" doing what a civilian might to help the Union cause by making the soldier's lot less hard. Generous, kindly and courteous to all with whom he had to do, we and his many friends can but regret that the end overtook him in so agonizing a way.

M. E. CHEYSSON, who, although an engineer, is noted as an authority in social science, writes for *Le Génie Civil* a most interesting review of Levasseur's great work on the population of France. Most people know that the population of France, although it does not actually diminish, increases very slowly. M. Levasseur gives actual figures, which show that, in 1789, the population of France was 26,000,000. In 1800, it was a little more than this, and, in the ninety years succeeding, it has increased sixteen per cent. Meanwhile, Europe, as a whole, has far more than doubled in population. In 1800, the total population of Europe was 175,000,000. In 1890, it was 360,000,000. This figure does not

include the 80,000,000 of emigrants who have left Europe during the century to establish themselves in other countries. Examining the different European countries separately, we find that, while France was adding sixteen per cent to her population, Austria added fifty-eight per cent; England added one hundred and thirty-six per cent; Russia, one hundred and eighty per cent; and Prussia, two hundred and forty-three per cent. Within the last twenty years, the difference in growth between France and other countries is still more striking, England and Germany increasing in population three times, and Russia five times, as fast as France; and, in 1890, the number of deaths in France actually exceeded the number of births. It is not surprising that a member of the German Parliament complacently remarked that, in comparison with the rest of Europe, "every day that passed was equivalent to the loss of a battle for France," and that "before long the enemies of France would not need to trouble themselves about her"; and the truth of this rather unfeeling observation is shown by inexorable statistics, according to which, in 1700, the population of France formed thirty-eight per cent of that of the three great powers; in 1789, it was twenty-five per cent, and it is now only thirteen per cent, counting, in place of the three great powers of the last century, the six great powers of the present day — Germany, England, Austria, France, Italy and Russia.

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IN discussing the causes of this melancholy deterioration of his great country, M. Levasseur makes some very curious observations. That the trouble is not physical, as some people think, he shows by referring to the development of the French race in Canada. The French part of the Dominion was settled mainly by Normans. In France, at present, Normandy is perhaps the most sterile, in point of human products, of all the provinces, but on the other side of the Atlantic, the Norman-Canadians, who numbered 60,000 when they were ceded by Louis XV, with "a few acres of snow," to the English, now number 1,500,000, in Canada alone, and more than 500,000 more have crossed the border and settled in the United States. If the cause of the decline of population is not physical, it must be sought in moral or social conditions, and M. Levasseur finds these, as they exist in France, quite sufficient to account for it. Every one knows that at the time of the French Revolution, a law was passed, expressly to impoverish the aristocracy, providing that landed property, instead of being bequeathed to the eldest son, or entailed in any way, must, on the death of its owner, be equally divided among his children. In this provision of the Code M. Levasseur finds the sufficient cause for the sterilization of France. To have one child is, for the small proprietors who form a very large part of the French population, to leave him comfortably off; to have several children is to be compelled to leave each a tiny slice of land, not enough to live on. Of course, the extra children would probably manage to eke out a living in some other way than by cultivating beans on a half-acre field; but the prudent French do not like to take risks where the future of their beloved children is concerned; and the first child is very likely to be the only one.

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AS contrasted with this artificial system of the inheritance of property, and its effects, M. Levasseur cites the case of Russia. In that country, as our readers know, the land belongs, in theory, to the community, each *mir*, or village, holding a certain territory. At intervals, a temporary distribution of the land is made, the members of the community receiving allotments in proportion to the number of males in each family; or, sometimes, the allotments are made by households. In the former case, every boy born to a family brings with him a claim to an extra slice of farming land; while, in the latter case, a young man has only to get married to become entitled to participate in the next allotment; and it is easy to see that an incentive to increase is put before the people which has had its natural effect in the rapid growth of the Russian population. In England, perhaps because the eldest son of a landed proprietor, being sure of wealth and position, could be trusted to look out for his younger brothers and sisters, the laws of entail and primogeniture have favored large families; so that, even in 1815, at the Congress which disposed of France after the Battle of Waterloo, the English representative, disappointed at not having been able to secure the contraction of the French frontier within the limits that he thought desirable, solaced himself by remarking: "After all, the French are sufficiently weakened by their law of inheritance." So far as M. Levasseur is concerned, he is convinced that the principle of the French law is wrong. The old Malthusian doctrine, that poor people must limit their families, because there is now only just food enough in the world to go around, and, if the population is increased, some one will have to go hungry, is based on the assumption that men consume more than they produce. In point of fact, the opposite is true. It is demonstrated that increase of population is accompanied by a far greater increase in food, clothing and comfort; and M. Levasseur shows that the people of Europe, notwithstanding their great increase in number, are better fed, better clothed, better housed and better paid than their fathers or their grandfathers. Undoubtedly, the same rule would apply to families as to nations, and a household permitted to increase without legal restrictions on inheritance would, as a rule, present a history of greater comfort and affluence than that of the single Norman heir of his father's little farm; but the law of succession has become so rooted in French habits that it will be difficult to make a change. Meanwhile, the Government, realizing the necessities of the case, but afraid to take any radical step, contents itself with half-way measures of rather questionable value, as, for instance, the law, now in force, which provides that every seventh child in a family shall be educated at the public expense. That such a law as this should have any appreciable effect in promoting the increase of the population is very unlikely, and such increase as it might secure would not be of the most desirable kind. It is not the increase of the proletariat population that needs to be promoted, although M. Levasseur repudiates earnestly the horrible theories of the inheritance of crime; but the multiplication of the prudent, modest and virtuous people who form the real substance of every nation, and who have for so many centuries, by their industry, intelligence and greatness of heart, kept France at the head of the civilized world; and the civilized world is interested in the problem of promoting that multiplication.

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THE American explorations in Greece seem to go on with increasing energy and success. Dr. Waldstein writes that the operations at Argos are called by the Greek Director of Antiquities "the model excavation of Greece." The work here has resulted in the discovery of a great number of the "bee-hive tombs" characteristic of pre-historic Argolis, and in laying bare a splendid stoa, "one of the most imposing buildings in Greece," as Dr. Waldstein calls it. This stoa stands below the temple, a marble staircase leading from it to the platform on which the temple was built, and there are evidences that the temple fell while the stoa was still intact, as drums from the temple columns still lie on the floor of the stoa, surrounded by fragments of the roof tiles and metopes from the stoa, which they brought with them as they crashed through the lower building. Among the fragments found in and about the ruins are many portions of statues and bas-reliefs, and sculptured stones, one of these being inscribed in the earliest Argive characters.

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*LA REVUE INDUSTRIELLE* describes a sort of portable construction which, although, as we believe, it originated in this country, has nearly gone out of use here, while it is becoming popular abroad. This construction consists simply in suitable assemblages of iron pipes and connections, and has the great advantage that the pieces are light and portable, while the work is very readily put together with the simplest tools. France is now extending so rapidly its colonial possessions that these portable barracks, warehouses, hospitals and dwellings are greatly in demand, and it seems to us that we, who can make iron pipe, and cast connections, at least as cheaply and skilfully as our friend across the Atlantic, might find such buildings useful, and the materials for them very salable. No architect needs to be told how to combine iron tubes and connections so as to make a cheap and strong roof, but in the new French structures the system is applied to the floors, which can easily be trussed to sufficient stiffness. With covering and sides, and perhaps floors, of corrugated metal, such buildings answer well for temporary purposes; and to substitute expanded metal, covered with plaster or cement, for the corrugated sheets, is to make them much more comfortable and permanent, at a small additional expense.

## JOTTINGS IN AMSTERDAM.

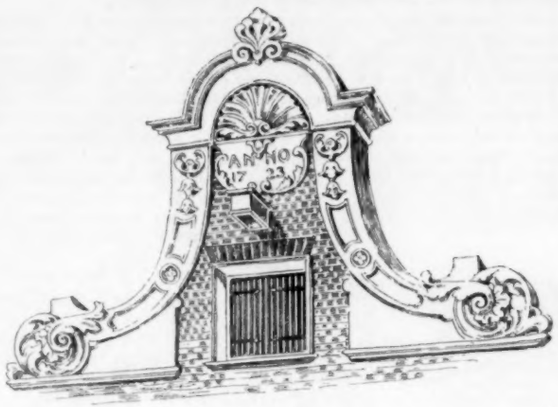


Fig. 1.

IT is many years since the venerable Syntax, tired of the monotonous and unremunerative routine of his "daily round, and common task," came to a determination which he announced to his better half in the words:

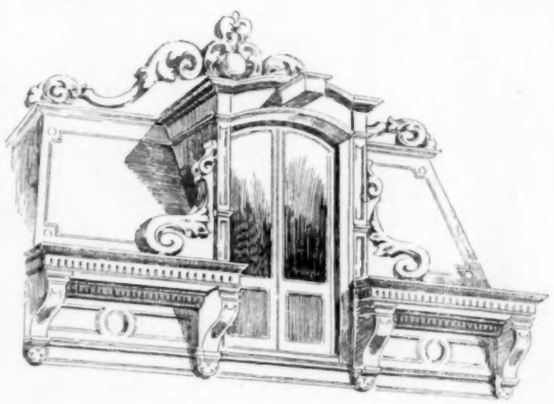


Fig. 2.

"I'll make a tour — and then I'll write it.
You know well what my pen can do,
And I'll employ my pencil, too: —
I'll ride, and write, and sketch, and print.
. . . . I'll prose it here, I'll verse it there,
And picturesque it everywhere."

and the success of his enterprise gave proof — if proof was wanting — that the picturesque possesses a never-failing charm for most

Fig. 3.

people, at least for those whose tastes are in a way cultivated. It is, indeed, a relief sometimes to get away from the rush and turmoil of modern city life to one of those Old-World spots which — as Oliver Wendell Holmes so poetically expressed it — bear "the autograph of age," and although I am not in sympathy with

"The idiot who praises in enthusiastic tone
Every century but this and every country but his own,"

it gives me intense satisfaction to ramble about, independent of any plan, in some of those old Continental cities which modern progress has not yet robbed of their quaint characteristics of bygone days. Of such, Amsterdam, whose intersecting canals and seemingly innumerable bridges have led to its being described as the "Venice of the North," ranks among those which best repay a sojourn therein, and notwithstanding the fact that I have stayed there once and again, each fresh visit only seems to increase the fascination of the place. The whole character of the city on the Amstel is so thoroughly in keeping with the spirit of the Dutch people, and everywhere one sees good old traditions perpetuated with such persistence, that the visitor might well — were he poetically inclined — exclaim, with Childe Harold,

"I can repeople with the past — and of
The present there is still for eye and thought."

It was in this humor that I recently wandered about there, with simply one idea — the same that inspired the first memorable journey of Syntax — and it may be that the jottings from my sketch book, which appear on this and other pages, will possess a certain measure of interest to others beside myself.

In that wonderful historical novel, "*The Cloister and the Hearth*," Charles Reade says: — "The Hollanders were always an original and leading people. They claim to have invented printing (wooden type), oil-painting, liberty, banking, gardening, etc. Above all . . . they invented cleanliness." Then follows a description of an humble

Fig. 4.

mediæval Dutch home which is well worth quoting. The novelist continues, "So, while the English gentry, in velvet jerkins and

Fig. 5.

chicken-toed shoes, trode floors of stale rushes, foul receptacles of bones, decomposing morsels, spittle, dogs, eggs and all abominations, this hosier's sitting-room, at Tergou, was floored with Dutch tiles, so highly glazed and constantly washed, that you could eat off them. There was one large window: the cross stonework in the centre of

it was very massive, and stood in relief, looking like an actual cross to the inmates, and was eyed as such in their devotions. The panes were very small and lozenge-shaped, and soldered to one another with strips of lead; the like you may see to this day in our rural cottages. The chairs were rude and primitive, all but the arm-chair, whose back, at right-angles with its seat, was so high that the sitter's head stopped two feet short of the top. This chair was of oak and carved at the summit. There was a copper pail that went in at the waist, holding holy water, and a little hand-besom to sprinkle it far and wide; and a long, narrow, but massive oak table.

But I must not be tempted into a dissertation on Dutch domestic furnishing, interesting as the subject is, as it is solely with the exterior architectural features of Amsterdam that the accompanying sketches have to do. It is not necessary for me to point out to readers of the *American Architect*, that the high-pitched gable is a principal feature in the architecture of the Netherlands, for that fact will have impressed itself upon them in their elementary professional studies. But only those who have visited the Low Countries can in any way appreciate the picturesque value with which they endow the thoroughfares wherein they are to be found in ever-changing variety. Ruskin, in a lecture delivered many years ago, said: — "The best and most natural form of the roof in the north is that which will render it most visible, namely, the steep gable: the best and most natural, I say, because this form not only throws off snow and rain most completely, and dries fastest, but obtains the greatest interior space within walls of a given height, removes the heat of the sun most effectually from the upper rooms, and affords most space for ventilation," and one might go far before they found so charming a demonstration of the principle thus enunciated as is presented by the canals of Amsterdam. There, the sky-line is broken up by countless different creations, which give a play of light and shade impossible to describe. The very fact that within the space of but a few steps one comes upon houses varying from twenty to forty or fifty feet in height, some toppling forward and others leaning backwards, casting all manner of grotesque shadows, and reflected, as in a mirror, in the winding canals, satisfies the eye with a variety for which one looks in vain in the up-to-date and severely uniform thoroughfares of cities of modern creation. I have roughly delineated just five characteristic gables belonging to different periods, and many a score of such might be reproduced without repeating the same form twice. Mr. Ruskin has, again and again, laid stress upon the fact that the impression made upon the mind by a building whose roof is well visible is far more satisfying, and conveys a fuller sense of comfort, than one where it has to be imagined, and the study of Dutch architecture certainly seems to justify that contention.

It is very curious to note how the phlegmatic nature of the Hollanders reveals itself in their rendering of the Renaissance as exemplified in such examples as these, for while to a certain degree sprightly and piquant, they are, at the same time, characterized by a restraint and solidity which are inseparable from the nature of their originators. It will be noticed that the influence of the French rococo is not absent, but it is kept well within bounds.

As far as their buildings go, the Dutch certainly cannot be accused, to any great extent, of inconsistency, for even in their most modern erections the traditional lines of the country are followed with marked fidelity. In one or two cases exception to this rule is to be noted, but, generally speaking, the Dutch Renaissance continues to hold almost undisputed sway. As I have said, there are exceptions, and one of these is a delightful study in the François Premier style, in the Heerengracht, Amsterdam, which it is safe to say is one of the most decorative buildings designed of late years. Just two portions of this are roughly indicated herewith, but it is absolutely impossible in such necessarily fragmentary notes as these to convey an adequate idea of the rare beauty of the original. It is simply crowded with detail, yet without any appearance of over-elaboration, and every portion is executed with a skill which would do credit to any age or people.

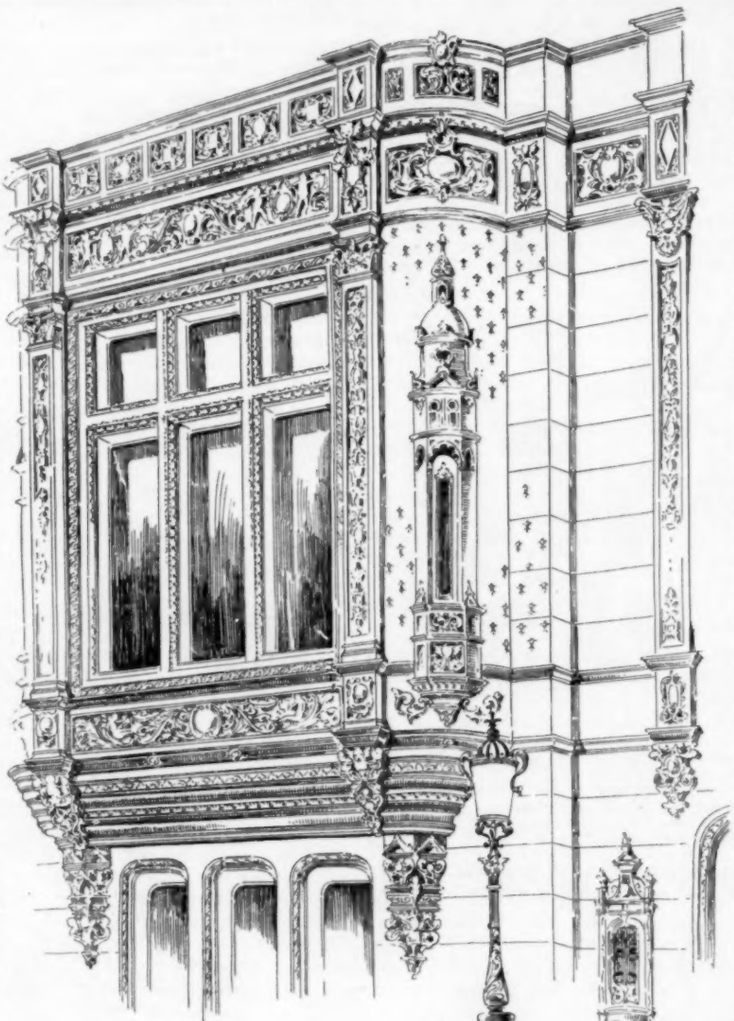


Fig. 6.

Unfortunately, the necessity of sketching it, surrounded by a crowd of inquisitive representatives of the rising generation of Holland, and under the *surveillance* of sundry imposing officers of the law, rendered it impracticable to obtain more than a general impression, but even that is worthy of reproduction. In Figure 8 is shown another departure from the style of the country, and in this case the Italian Renaissance is the mode adopted by the architect. It is a scholarly and well-thought-out study, and both proportion and detail convey a sense of satisfaction to the eye. Here, then, we have an interesting comparative demonstration of three phases of the Renaissance: the Italian,— the parent style — as shown in Figure 8, the Dutch, as fairly represented by Figures 1, 2, 3, 4 and 5, and the French as indicated in Figures 6 and 7; each possessing charms peculiar to themselves, and the outcome of the characteristics of the country of their origin. The remaining sketches require but little comment, as they are self-explanatory. Figures 9 and 10 are two thoroughly typical gateways of ancient date, while Figure 11 represents a class of window of which there are many in the city from whence it comes. The people of the Netherlands are very fond of introducing metal grilles to the front doors of their houses, and Figure 12 — one of a pair — will give an idea of the treatment adopted in such cases. Wrought-iron signs, too, enhance the attractiveness of the thoroughfares, and one of these is portrayed in Figure 13. Did space permit, many more examples of a description equally quaint and picturesque might be added, but those which appear herewith will, I think, go to show that to all who take a delight in using their pencils, even on a holiday ramble, a sojourn in this quaint old Dutch city may be made not only intensely pleasurable, but thoroughly interesting and instructive.

R. Davis Benn.


RECENT COMPETITIONS. — THE NORTH SEA CANAL. — THE EXHIBITION OF 1896. — AUSTRIANS AND GERMANS CRITICISING ONE ANOTHER'S WORK. — SEMPER *vs.* HASENAUER.

BERLIN, GERMANY, May 22, 1895.

OF late, Berlin has been seeing a long array of architectural competitions. They seem to have been well managed as no complaints are heard of. The excellent method of having mixed juries to assess the plans is now common, and has been found to work well. The juries, mostly, have consisted of five members, three of whom are architects; the others, representatives of public opinion. Among the more important of the competitions, there was one for the town-hall at Stitchgart, and one for a memorial-hall to the late Emperor William, at Barmen. There are yet a number in view: among them, two for a town-hall and a museum at Hanover. Civil engineers, also, have been having a series of competitions — the most notable among these was one for a new bridge over the Rhine at Bonn.

Much interest is being shown in the plans of the grounds for the great Berlin Industrial Exhibition of 1896. The site, which is in the suburb Trepstow, on the banks of the River Spree, is a good one. It is well wooded and has good communication with the city. The area is approximately the same as that of the Paris Fair of 1889. The Berlin show promises to be very systematically arranged, and the buildings have been well thought out. Three architects are acting for the committee in charge of the works. They are Messrs. Schmitz, Hoffacker and Griesebach, all well known in their profession. The main building covers an area of 50,000 square yards.

The great event of the moment, however, is the opening of the North Sea Baltic Canal. Architecturally, there is little of interest in this wonderful piece of construction. One of the bridges show some good lines, and there is a memorial-hall to the late Emperor William, of some architectural pretension. It would be wrong, however, not to point out that all the engineers' stonework, the ironwork, such as railways, etc., have been carried out with some attention to their appearance and the designs of such details are neat.

Now that the new Houses of Parliament have been duly opened, and both Emperor William, the leading art critics and the architect's own *confrères* have had their say as to the merits of the new structure, our German contemporaries and the Berlin local press have opened a campaign against an Austrian critic who has not only literally pulled the new home of the "Reichstag" to pieces, but also inveighed roundly against all modern architectural work to be found in Germany's gay capital. This campaign against the Austrian critic has developed into a general attack on Austrian architecture of to-day, and wholesale condemnation is being indulged in on both sides. As outsiders, we may safely say that both the Austrian and the German critics have some reason to complain. In one case, *i. e.*, at Berlin, we, however, find that after many years of mediocre work and a period of senseless over-decoration, some very good things are now being done. A new school has been formed at the German capital and is showing us how well the thoughtful Berlin practitioner can adapt the old national work of his country, the so-called German Renaissance, to the requirements of to-day. In the other case, *i. e.*, at Vienna, we find how a wonderful period, like the years 1870-1890, which was full of academical work of the first order, can suddenly be followed by meaningless pastry-cook architecture of the worst type. At Berlin, the good results of late years are due to the more sensibly managed studies of the younger generation of architects, whilst at Vienna the great deterioration is the outcome of a lack of industry on the part of the Viennese youth.

The Austrian criticisms of the Berlin work, injudicious as they were, will, no doubt, have been of some service to the Germans, but we are sure the counter criticisms they called forth should be of far more value to the Viennese who have now had due warning of the opinion with which their latest freaks in confectioner's architecture are met with outside their own country. People who live in glass houses must not throw stones.

Fig. 7.

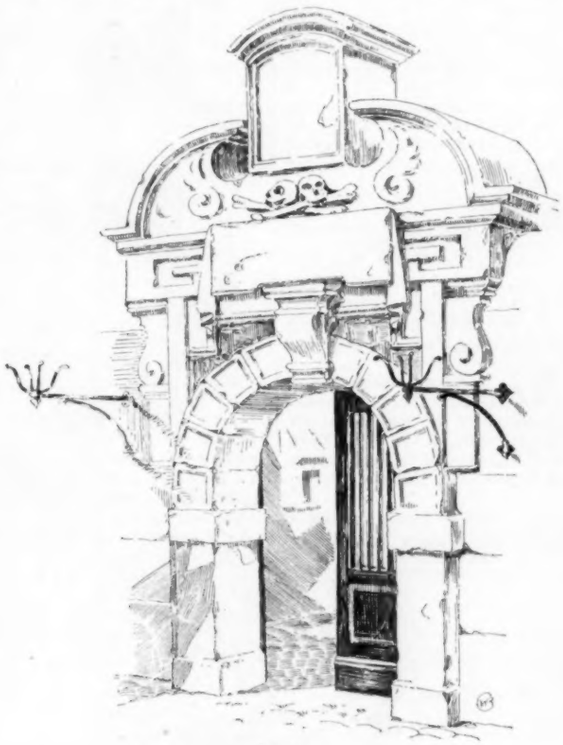


Fig. 10.

Fig. 12.

Speaking of controversies, we must mention a dispute as to the relative shares of the deceased Baron Hasenauer and Gottfried Semper in the design of the Court Theatre, at Vienna, a building better known by the name "Hofburg Theater." The Continental technical press has revelled in this unseemly controversy. We, ourselves, would have thought that any architect who sees the structure in question would at once recognize "what is what." Though the late Baron Hasenauer had the responsibility of the work, there is no doubt that the general design of the building was Semper's, and that he was further responsible for much of the exterior detail. Baron Hasenauer can well claim the effective decoration of the interior. It is a pity the Baron's friends want to make more of his share in the design than needs be, as the exact relation of the colaborators can be so easily proved by documents and eye-witnesses. To be fair, what the world generally ascribes to Baron Hasenauer alone should be put down to Messrs. Semper and Hasenauer.

GROWTH OF THE EUCALYPTUS. — In the *Scientific American*, Ernest Robinson, of New Jerusalem, Cal., declares that one of his neighbors recently "chopped down a eucalyptus tree which he had planted nineteen years ago. The tree yielded four cords of stove wood and the measurements were as follows: Height, 63 feet; circumference at base, 12¼ feet; circumference just below the first limb, eight feet from the ground, 8¾ feet."

# SOCIETIES

## MEETING OF THE BOARD OF DIRECTORS OF THE AMERICAN INSTITUTE OF ARCHITECTS.

A MEETING of the Board of Directors of the American Institute of Architects was held at the office of the President, D. H. Burnham, The Rookery, Chicago, June 3, 1895.

President D. H. Burnham in the chair.

The Treasurer reported:

| | |
|---|---|
| Cash on hand, October 1, 1894 | $ 115.44 |
| Receipts to date | 2,974.43 |
| | $3,089.87 |
| Expenses to date | 2,033.77 |
| Cash on hand, June 3, 1895 | $1,056.10 |

It was *Voted*, That the Secretary, in consultation with the Committee on Headquarters shall have authority to terminate the present arrangement regarding headquarters in New York City, and he is directed to take possession of the effects of the Institute, and, at the expense of the Institute, provide suitable storage for the same.

The Secretary stated that Mr. Bloor's sickness had prevented his completing the data for the history of the Institute, but it was in a fair state of forwardness.[1]

An application from seven Fellows of the American Institute of Architects in Texas, that they be granted a Charter under Constitution and By-laws of the Institute, was submitted, and also an application that the members of the Texas State Association be admitted as a body without submitting themselves to an individual letter-ballot. The Secretary's reply, that the latter request could not be granted, was approved, and he was requested to endeavor to bring about a reconciliation of existing differences before granting the Charter asked for.

A communication was received from an officer of the Wisconsin State Association of Architects, Milwaukee, announcing the re-organization of the Association and giving a list of the officers.

The Secretary presented a copy of a draft of an Act to Regulate the Practice of Architecture in California, indorsed by the Southern California and the San Francisco Chapters, which was received and placed on file, and he stated that efforts were making in New York and Illinois to the same end, but that in neither State had such Act become a law.

A communication was read from Mr. A. H. Thorp, asking about the return of the competition plans for the New York City-hall, whereupon it was *Voted*, That the Secretary be directed to inform Mr. Thorp that the matter should be referred to the New York Chapter, as it was not the function of this Board to interfere in local matters of this kind with which it had never had any connection.

The letter-ballot of January 28th was opened and counted, and it was found that 216 ballots were cast and that Charles T. Mathews of New York, N. Y., and Charles W. Hopkinson of Cleveland, Ohio, were elected.

Applications for admission to Fellowship were considered, and the Secretary was directed to issue a letter-ballot containing the following names of candidates for election: Julius Kastner, Bradford L. Gilbert and George Keister, New York, N. Y.; Edgar M. Lazarus, Portland, Ore.; Max Reutti, Hamilton, O.; William J. Marsh, Washington, D. C.; Francis R. Allen, Boston, Mass.

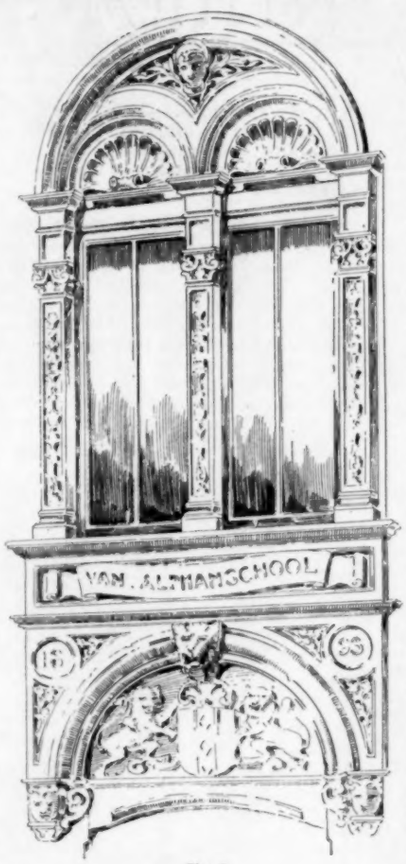


Fig. 8.

An application of James B. Cook for re-instatement as a Fellow of the American Institute of Architects was received and accompanying documents were read, whereupon it was *Voted*, That Mr. James B. Cook, of Memphis, Tenn., be re-instated as a Fellow of the American Institute of Architects.

A communication in favor of the claim of the heirs of the late Thomas U. Walter against the United States, for services as architect of the Capitol extension, was received, and it was voted to recommend that a fitting memorial for presentation to the next session of Congress be prepared, and if approved by the coming convention of the American Institute of Architects in October, that it be forwarded to the claimants properly indorsed, as officially coming from the American Institute of Architects, and that Robert Stead, of New York, and W. W. Clay, of Chicago, be requested to prepare a memorial as suggested, and present the same at the next annual convention for action thereon.

In the matter of the return of the plans submitted by Bruno Schmitz of Berlin, Germany, in the competition for the Grant Monument, the Secretary reported that he had not as yet been able to find where they were. General Horace Porter had put the matter into the hands of the Secretary of the Monument Commission for investigation, but so far without visible result. The Secretary was directed under the advice of the Committee on Foreign Correspondence

Fig. 9.


Fig. 11.

Fig. 13.

[1] Since the meeting, the Committee, consisting of Messrs. R. M. Hunt, George B. Post and E. H. Kendall, has forwarded to the Secretary a voluminous collection of most interesting data prepared by Mr. Bloor.

to write to the Architectural Society at Munich, setting forth the action taken by this Board and expressing its sympathy and disapprobation of the proceedings of the Grant Monument Association.

The Secretary read the correspondence between Mr. R. W. Gibson and himself in reference to the code of competitions issued since the last annual meeting, in which Mr. Gibson objected to the clause discouraging the use of perspective drawings. Received and placed on file.

Letters on the ethics of architects in regard to soliciting work and doing work below schedule rates were read, and after discussion the whole matter was referred to Mr. Cass Gilbert, Mr. Louis H. Sullivan and Mr. W. W. Clay to report at the meeting of the Board of Directors in October.

The Secretary read to the Board, letters in reference to the awarding of medals for exhibits, whereupon the following resolutions were passed:

*Resolved*, That the Board of Directors of the American Institute of Architects hereby declares that it does not approve the award, by the Institute or Chapters thereof, of medals, or the expression in any other form of approval or indorsement of persons, material or workmanship in connection with inventions, devices or things made to be used in the erection or equipment of buildings.

*Resolved*, That the Secretary be and hereby is directed to send a copy of the above resolution to the Secretary of each Chapter of the Institute.

[Adjourned to 10 A. M., Tuesday, June 4th.]

Tuesday, June 4th.— President Burnham in the chair.

The Secretary announced that Mr. R. M. Hunt had, on account of his health, resigned from the Committee on Foreign Correspondence.

Fig. 14.

The Secretary read a circular letter from Mr. E. L. Corthell in regard to forming an International Institute of Engineers and Architects, whereupon the Secretary was directed to write a letter of approval of the plan to Mr. Corthell.

The Secretary announced that the President had appointed Messrs. George B. Post, Cass Gilbert and W. W. Clay as a Committee of the Institute on the St. Louis Convention, to act with the local Committee consisting of Messrs. A. F. Rosenheim, Charles K. Ramsey, Thomas C. Young, W. B. Ittner and E. A. Manny.

The Secretary reported that he had had some correspondence on the subject of forming a Chapter of the American Institute of Architects in Montreal, Canada. The Secretary was directed to continue and enlarge the correspondence with a view to bringing about so important an end.

Inasmuch as the Secretary has made a full summary of all the Chapter reports, he was directed not to print them *in extenso*, in the "*Proceedings* for 1894."

After a long and interesting discussion in regard to designing Federal Buildings, the following resolution was unanimously adopted:

*Resolved*, That the President appoint a Committee to investigate and report upon the present method of designing and erecting United States Federal Buildings, and to report upon the best method of elevating to a higher standard the architecture of such buildings.

The said Committee being authorized to draft such a bill to this end as may seem to him proper, and to report the same to the next meeting of this Board.

The following persons were named as said Committee: R. M. Hunt, Charles F. McKim, George B. Post, Robert Stead, James G. Hill, Bruce Price, John M. Carrère, Alfred Stone, Cass Gilbert, Louis H. Sullivan.

The following persons have tendered their resignations as Fellows of the Institute, and it was voted to accept the same: S. V. Stratton, D. W. Millard, Osborne J. Pierce, Greg. Vigeant, J. W. Ross, Adriance Van Brunt, H. W. Phillips.

The Secretary read a communication calling attention to a programme for submitting plans in competition for an Art Building at Fairmount Park, Philadelphia, and after a full discussion of the question, it was *Voted*, That while the Board strongly disapproves of such projects of competitions as that issued by the Commissioners of Fairmount Park, a copy of which has been submitted to the Board, as manifestly unfair in its conditions, it cannot take up individual cases of this kind, but enunciating general principles familiar to the Fellows of the Institute, it expects its individual members and local organizations to deal with specific cases.

It, therefore, directs the Secretary to communicate these views to the Fellow calling attention to the same, to the Chairman of the Board of Park Commissioners, to the Philadelphia Chapter of the American Institute of Architects, and to the Philadelphia Society of Fine Arts, enclosing his correspondence on the subject.

It was *Voted*, That in the interim between the meetings of the Board of Directors the Executive Committee shall have full power to act for the Board on all matters requiring consideration.

[Adjourned to meet in St. Louis before the annual convention, unless sooner called by the President.]

## ILLUSTRATIONS

[*Contributors of drawings are requested to send also plans and a full and adequate description of the buildings, including a statement of cost.*]

HOUSE OF WILLIAM CRAMP, ESQ., 242 SOUTH 16TH ST., PHILADELPHIA, PA. MESSRS. HAZELHURST & HUCKEL, ARCHITECTS, PHILADELPHIA, PA.

[Gelatine Print issued with International and Imperial Editions only.]

NEWPORT HOSPITAL, NEWPORT, R. I. MR. WILLIAM ATKINSON, ARCHITECT, BOSTON, MASS.

OF the buildings shown upon the plan, the surgical building, private ward, one of the wards for women, and one of the wards for men are built. The old hospital building (not shown) serves as an Administration building for the present; it being designed to build the rest of the buildings in the future.

TOMB FOR WILLIAM SHARON, ESQ., SAN FRANCISCO, CAL. MR. A. PAGE BROWN, ARCHITECT, SAN FRANCISCO, CAL.

THIS tomb, at Laurel Hill Cemetery, San Francisco, Cal., is built of rubbed, light-pink Tennessee marble, executed by Messrs. R. C. Fisher & Co., New York.

DESIGN FOR A PROPOSED BUILDING ON MARKET ST., SAN FRANCISCO, CAL. MR. WILLIS POLK, ARCHITECT, SAN FRANCISCO, CAL.

HOUSE FOR J. P. OMANS, ESQ., BRIDGEPORT, CONN. MR. J. W. NORTHROP, ARCHITECT, BRIDGEPORT, CONN.

A DOUBLE COTTAGE. MR. R. BROWN, JR., ARCHITECT, BOSTON, MASS.

COTTAGE FOR J. McILHENNY, ESQ, PELHAM, GERMANTOWN, PA. MR. G. T. PEARSON, ARCHITECT, PHILADELPHIA, PA.

**[Additional Illustrations in the International Edition.]**

RESTORATION OF A CHÂTEAU AT TEST-MILON, [YONNE], FRANCE. M. RENÉ SERGENT, ARCHITECT.

[Copper-plate Photogravure.]

REAR ELEVATION OF THE SAME.

[Copper-plate Photogravure.]

DETAILS OF THE READING-ROOM: HOUSES OF PARLIAMENT, BERLIN, PRUSSIA. PROF. PAUL WALLOT, ARCHITECT.

THIS plate is copied from *Architektonische Rundschau.*

DETAILS OF THE GREAT COUNCIL-ROOM: HOUSES OF PARLIAMENT, BERLIN, PRUSSIA. PROF. PAUL WALLOT, ARCHITECT.

THIS plate is copied from *Architektonische Rundschau.*

AUDITORIUM OF THE NEW THEATRE ROYAL, CAMBRIDGE, ENG. MR. ERNEST RÜNTZ, ARCHITECT.

THE LIBRARY: THURLAND CASTLE, KIRKBY LONSDALE, ENG. MESSRS. PALEY & AUSTIN, ARCHITECTS.

PUBLIC LIBRARY, MANRESA ROAD, CHELSEA, ENG. MR. J. M. BRYDON, ARCHITECT.

TRUMPINGTON ROAD BOARD SCHOOL, WANSTEAD, ENG. MR. J. T. BRESSEY, ARCHITECT.

This school, standing in the Wanstead School Board district, and providing accommodation for 1,200 children, was opened on February 9, 1894. The building is planned with a large central hall on each floor, from which all the school-rooms and class-rooms open. The staircases are placed on each side of the mezzanines containing the lavatories and teachers' rooms, and are so arranged that both flights are available from either of the upper floors in case of need. The teachers' rooms, which are of exceptional size (26′ x 16′ 6″), have on each floor bay-windows overlooking the halls of their respective departments, as well as bay-windows commanding the playgrounds. Externally, the school has a plinth of red Stafford bricks up to the ground-floor sill-level, and above this the facings are of picked-stocks with red-brick bands, dressings and moulded courses. Portland stone is used for the doorways and copings. Internally, the building on each floor is faced with a brown salt-glazed brick dado, 4 feet 6 inches high, and above this with white Suffolk bricks.

## COMMUNICATIONS

[*The editors cannot pay attention to demands of correspondents who forget to give their names and addresses as guaranty of good faith; nor do they hold themselves responsible for opinions expressed by their correspondents.*]

### "A NORWEGIAN HOUSE."

Washington, D. C., June 28, 1895.

To the Editors of the American Architect: —

*Dear Sirs,* — I read with much interest Mr. Sibbald's account of the Norwegian house which appeared in your June 22d number. If he would furnish you with some sketches of the details, it would be interesting to many of your readers, and might set them thinking of some method to improve the present poor construction of our wooden houses, which are in my humble opinion a disgrace to an eminently utilitarian people.

Some of Mr. Sibbald's descriptions of the various parts were not quite clear to me, partly on account of my stupidity, but more because I am interested in the subject and wish to be certain I am right in my deductions. As described, it seems to me it could be improved, without injuring its evident superiority to our construction.

The six inches stated as the thickness of the outside vertical wall timbers, is unnecessarily thick even for non-conducting purposes.

The building could have a full frame in the usual manner, setting 4″ x 4″ studs at all openings; between these could be laid 2″ x 4″ rough plank, 2″ up, each one nailed through to the one under, so proceeding from sill to plate: This for the shell.

The outside to be covered with felt or waterproof paper, then shingles, clapboards, siding, or such weather covering as local custom may require.

Inside, the walls may be covered with cement plaster, or panelling as stated for the Norwegian house. If there is but one inch of panelled woodwork between the slated roof of this Norwegian house, and the tenants' heads, the attics as well as tenants will be very warm in summer.

Two-inch tongued plank on the roof, covered outside with rough battens one inch high to receive the slate, the space between battens filled-in with rough mortar, or at least *something*, will keep out the heat or cold most effectively. In one point, it seems to me, Mr. Sibbald is in error: that is where he states the liability of this house to be completely destroyed by fire.

On the contrary, it will (barring the defective roof) be very hard to ignite, and harder yet to burn up. His English friend's house is an exceptionally good "fire-risk" — unless some architect erects a modern fireproof building on the adjoining lot. G. R. T.

### THE COMPETITORS OF THE ÉCOLE DES BEAUX-ARTS.

K. K. Polytechnikum, Vienna, May 31, 1895.

To the Editors of the American Architect: —

*Dear Sirs,* — Why, in the name of sense, were not American students of architecture at the other greater European schools, besides the École des Beaux-Arts, invited to compete for the scholarship in the school at Rome?

Certainly the committee were aware that there are Americans inscribed at the Colleges of Florence, Vienna, Berlin, Dresden and Munich, schools none of them inferior to the Parisian; and I think we have been very unfairly neglected. I am sure all of us, like myself, are as much surprised as we are chagrined at such a partisan action.

Outside of France, the École des Beaux-Arts is recognized by Europeans as what it is, a great institution for the teaching of art, but not as ranking any higher than the aforementioned other institutions. It is ridiculous that we read and hear in our country of none other than the École des Beaux-Arts. The great anxiety of those Americans who have studied there to advertise themselves is principally the cause of this; they probably acquired this conceit from their contact with the people of the self-styled "Grand Nation."

I hope, in the future, the persons who have charge of the scholarship for the school at Rome will not neglect their countrymen at the less advertised schools of architecture in Europe.

Albert F. M. Lange.

[Should we undertake to express an opinion as to the relative merits of the Ecole des Beaux-Arts and other European schools, we might be accused of bias, so we will merely hint at one possible explanation why Americans prefer the Paris school. Judging by our correspondent's surname, he may be descended more or less immediately from one who obtained his own education at the Vienna school and so followed in his footsteps more or less as a matter of course. If not this, then it seems likely that in his family German may be daily used as often as English, and so it was natural to seek a German school rather than a French one. But most Americans of English descent find it easier to acquire a reasonable mastery of French than of German, so it is easy to understand why, other things being equal, they should elect Paris rather than Vienna as a place of residence while at school. Moreover, American architectural students always intend to travel as well as study, and French is a far more useful language for travelling purposes than is German. — Eds. American Architect.]

## EXHIBITIONS

Boston, Mass. — *Summer Loan Exhibition; Gobelin Tapestries; Japanese Paintings; Line Engravings, Mezzotints, and Etchings by Rembrandt:* at the Museum of Fine Arts.

Chicago, Ill. — *Paintings by Manet:* at the Art Institute.

New York, N. Y. — *Twenty-eighth Semi-annual Exhibition:* at the Metropolitan Museum of Art.

*Summer Charities Loan Exhibition:* at the American Art Association Galleries.

## NOTES AND CLIPPINGS

A Relic of the Louisburg Siege on Harvard Library. — The iron cross, burnished with gold, which is over one of the entrances to the Harvard College Library (Gore Hall) was at the time of the 1745 siege of Louisburg taken from a Catholic chapel there, and brought to Massachusetts as one of the spoils of the victory. In 1877, Justin Winsor, the Librarian of Harvard College Library, found it in the cellar of the library, and had it gilded and placed in the position which it now occupies. The fact that an entrance to one of the main buildings of the oldest and most distinguished college in once Puritan Massachusetts should be thus adorned with a religious symbol which is usually to be found only on Roman Catholic buildings or on Anglican churches of an extreme type argues a religious liberality in these days which would make some of the anti-Catholic crusaders who took part in the Louisburg expedition lift their voices in stern rebuke of the degeneracy of their countrymen. But the world outgrows such baneful religious and partisan zeal. — *Boston Transcript.*

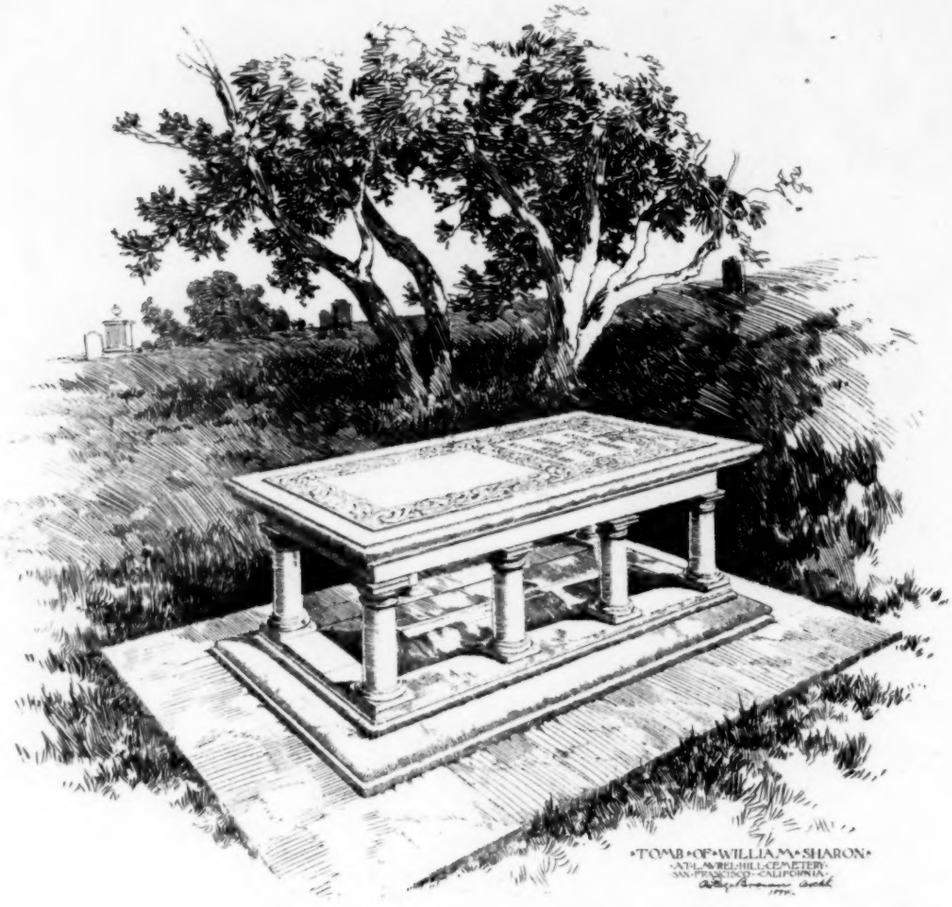
A Use for Obsolete Statuary. — Those who have seen the fruits of eccentric genius in London parks and streets will comprehend the humor in the following suggestion by the London *Telegraph:* There is no reason why Chicago's plan to circulate pictures should stop at pictures. Why should not "plastic art" be brought to the people for a moderate subscription? If the idea commends itself to the founders of the circulating gallery of Chicago, and they are prepared to give an international extension to their enterprise, we think we see our way to a "deal." There are statues in this country — nay, in this capital — by which our citizens have so long been "elevated" that we should now be glad to let some other nation have a chance with them. For a reasonable consideration we should be prepared to dispatch them across the Atlantic on a civilizing mission of almost indefinite length. They might circulate not only in Chicago, but through all the principal cities of the United States uninsured, and the Americans themselves should be allowed the utmost latitude in fixing the period for which individual citizens should be permitted to retain them in their houses. In some cases we should be prepared even to waive the condition of subscription altogether; and we are not sure that, in order to procure the inclusion of one or two of our statues — which shall be nameless — in the transatlantic circulating gallery of art, an arrangement for making the payment "on this side" would be very seriously objected to. These are the particular works of art which we should most gladly contribute to the advancement of aesthetic culture among our kinsmen; but we are far from affirming that they are the only ones. We will not even limit ourselves to artistic productions, if the American nation would like us to extend our benevolence to specimens of nature's handiwork. There are many originals — many "living pictures," political and social — which we should not have the smallest reluctance to include among our consignment to the United States. We would give them the longest popular leave of absence, and allow the consignees the freest possible hand in dealing with them. Indeed, we should not mind agreeing to their being retained on the other side of the Atlantic until they had produced a visible effect on the civilization of the American people.

S. J. Parkhill & Co., Printers, Boston, U. S. A.

PROPOSED BUILD
WILLS


D BUILDING AT SAN FRANCISCO.
WILLIS POLK, ARCHITECT.

HELIOTYPE PRINTING CO. BOSTON




HELIOTYPE PRINTING CO. BOSTON

Cottage in Pelham, Germantown.
for Mr John McIlhenny
Geo. T. Pearson Architect. Phila.

1895

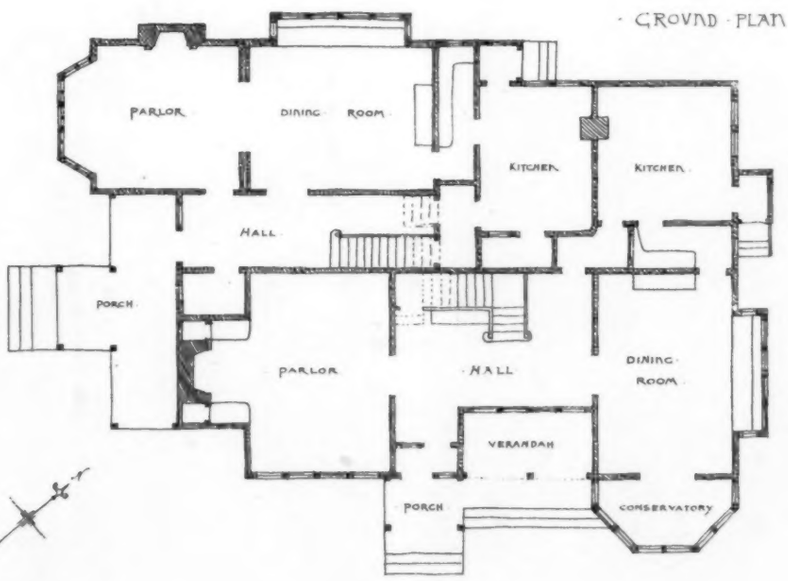
SOUTH EAST

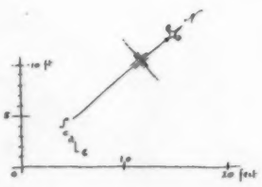
SOUTH WEST

# A DOUBLE COTTAGE

R. BROWN Jr
ARCHITECT

GROUND PLAN

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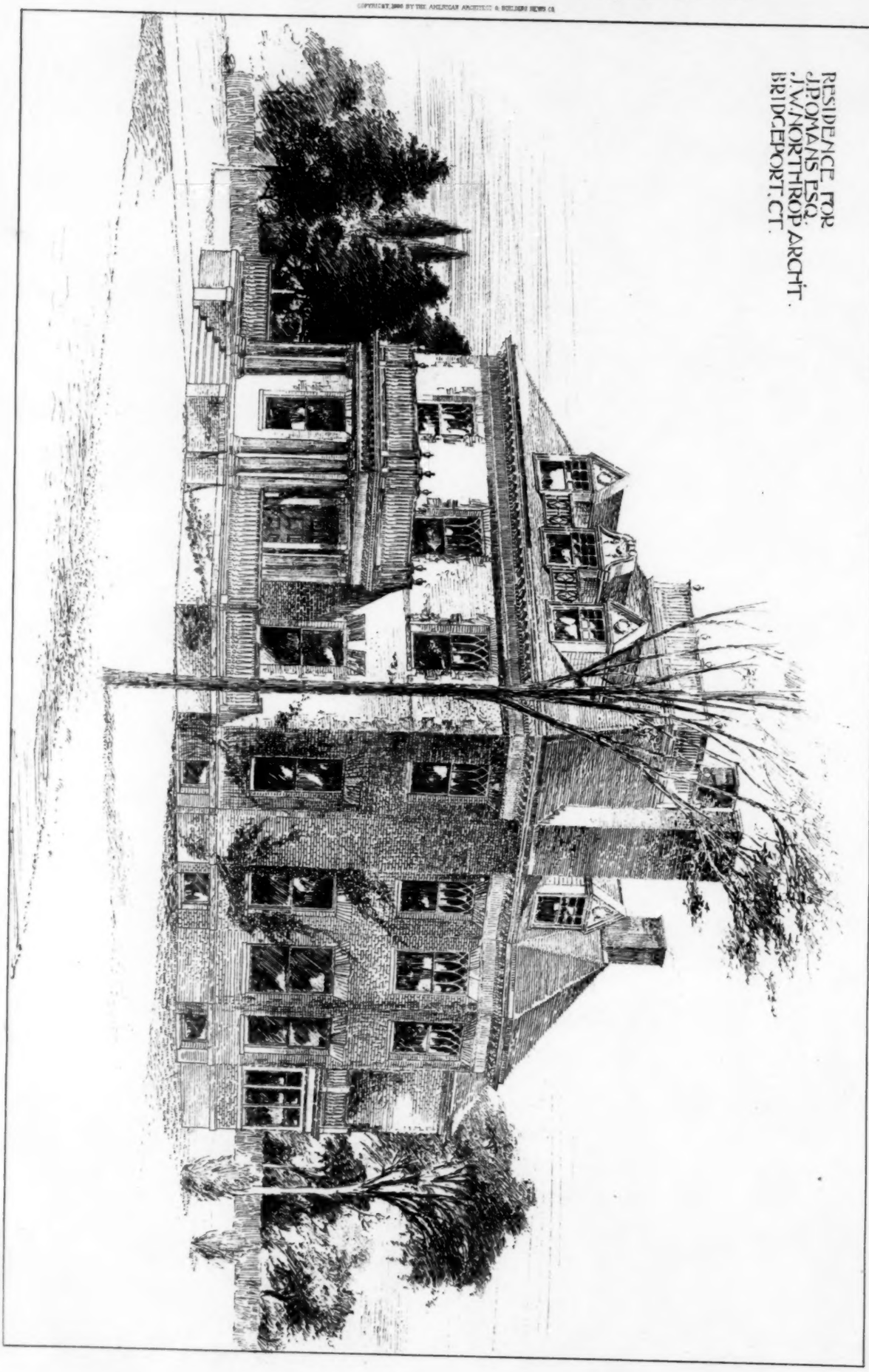
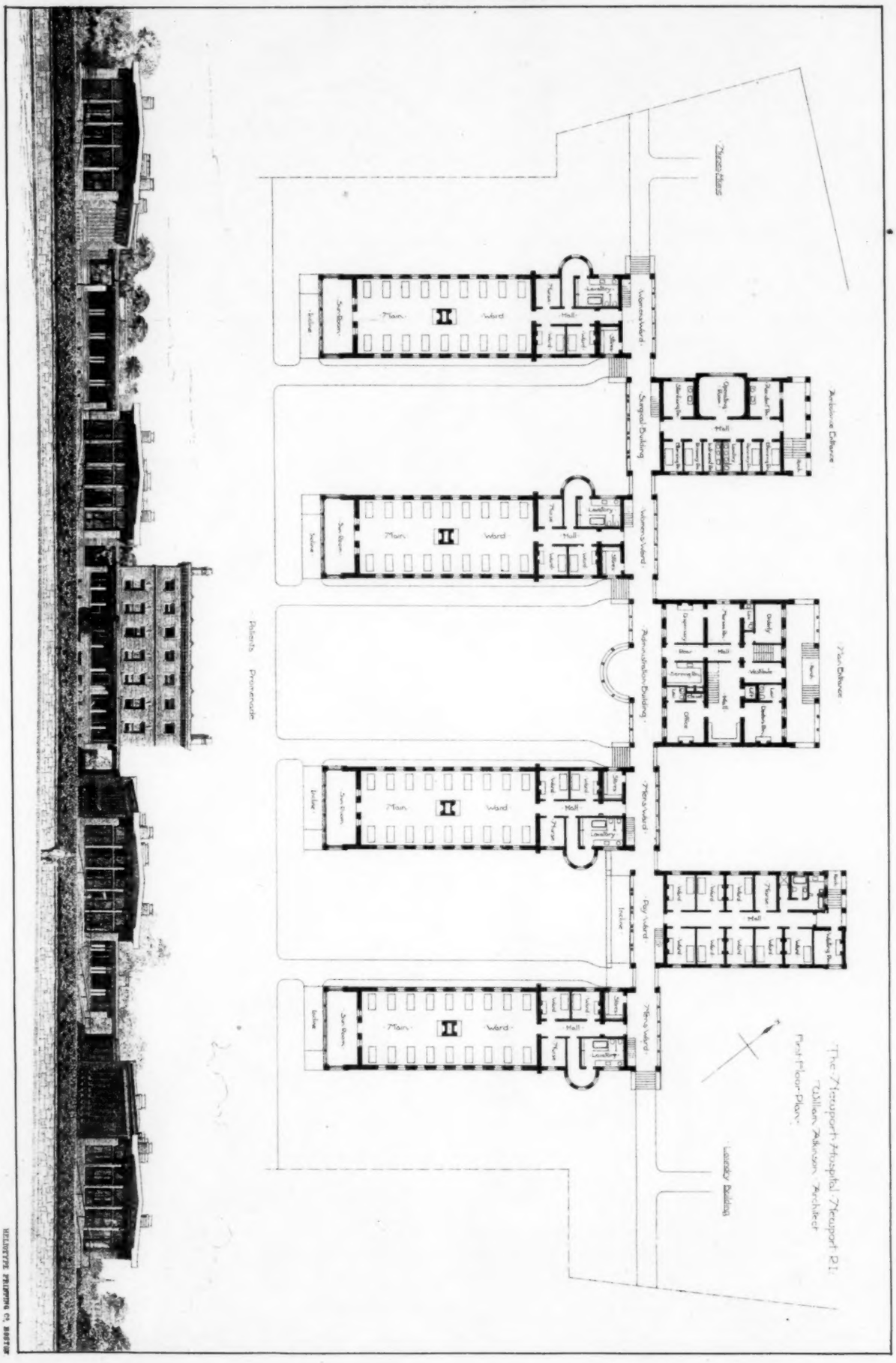


RESIDENCE FOR
J.P.OMANS ESQ.
J.V.NORTHROP ARCHT.
BRIDGEPORT, CT.

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